Howland Wood - Curatorial

Chicago, State Bank of
[Bowen, Arthur L.]

1927-1928

[Chicago, IL]

October 14, 1927

Mr. Arthur L. Bowen,
c/o State Bank of Chicago, Rm. 304,
Chicago, Ill.

Dear Mr. Bowen:

I am sending under separate cover by first class registered mail the 26 casts of coins that you requested. I have left a flange around nearly all of these pieces as we have found from experience that they handle much better this way. The true outline of the coin can be determined without trouble. I will later on, when you wish, give you short descriptions of these pieces, but have been unable to do it up to the present moment. As per your request, I am sending bill for work done to date.

Very truly yours,

Curator

HW:MB
Encl.

State Bank of Chicago

CAPITAL, SURPLUS AND UNDIVIDED PROFITS - OVER $10,000,000

ESTABLISHED 1879

MEMBER FEDERAL RESERVE SYSTEM

HENRY A. HAUGAN
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EDWIN C. CRAWFORD, ASSISTANT SECRETARY
BYRON E. BRONSTON, ASSISTANT SECRETARY

Chicago

October 17, 1927

Mr. Howland Wood, Curator
The American Numismatic Society
Broadway Between 155th & 156th Sts.
New York

Dear Mr. Wood:

Just a note to acknowledge receipt of your letter of October 14th advising us that you are sending, via first class registered mail, twenty-six casts of coins, as per our request.

I note your reference to a flange around most of these pieces, and also your willingness to write brief descriptions about these pieces in the near future.

The enclosed bill will be promptly taken care of upon receipt of the casts.

Very truly yours,

Arthur L. Bowen

Arthur L. Bowen,
Charge of Window Displays.

ALB:P

State Bank of Chicago

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FRANK W. DELVES, Assistant Cashier
GAYLORD S. MORSE, Assistant Cashier
EDWARD L. JARL, Assistant Cashier

TRYGGVE A. SIQUELAND, Manager Foreign Department

PAUL C. MELLANDER, Assistant Cashier
THOMAS G. JOHNSON, Assistant Cashier
HENRY A. BOESE, Assistant Cashier
EDWIN C. CRAWFORD, Assistant Secretary
BYRON E. BRONSTON, Assistant Secretary

Chicago

October 31, 1927

Mr. Howland Wood, Curator
The American Numismatic Society
Broadway Between 155th & 156th Sts.
New York, N. Y.

Dear Mr. Wood:

Having been out of the city, I have procrastinated acknowledging the receipt of the twenty-six casts of coins. We have received these, O. K. The bill you mailed me under date of October 14th has been turned over to our dispersing department, and undoubtedly by now you have received a check.

I believe that with the able assistance you have given us we shall be able to work out a plan whereby the architects will be able to incorporate such an idea as we are planning in the main banking room of our new home. If we do anything definite in the matter I shall get in touch with you again.

Very truly yours,

Arthur L. Bowen

Arthur L. Bowen,
Charge of Window Displays.

ALB:P

G 116

CONFIRMATION OF TELEGRAM

FROM

STATE BANK OF CHICAGO

THE FOLLOWING TELEGRAM SENT TODAY IS HEREBY CONFIRMED:

January 4 28

TO

HOWLAND WOOD CURATOR
THE AMERICAN NUMISMATIC SOCIETY
BROADWAY BETWEEN 155TH AND 156TH STREETS
NEW YORK N Y

SENDING TODAY BY AIR MAIL TWO PHOTOS OF COINS STOP SEND US BY AIR MAIL PRINTED COPY OF WORDING OF EIGHT COINS MARKED BY CIRCLE AROUND THEM RETURNING PHOTOS AND CHARGE BANK STOP INFORMATION NECESSARY AT ONCE STOP DETAILED INFORMATION RE COINS DESIRED LATER STOP WILL WRITE

ARTHUR L BOWEN

Telegram prepaid
Charge to State Bank of Chicago

ALB MJL
New Building

State Bank of Chicago

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EDWIN C. CRAWFORD, ASSISTANT SECRETARY
BYRON E. BRONSTON, ASSISTANT SECRETARY

Chicago

January 4, 1928.

Mr. Howland Wood Carter,
The American Numismatic Society,
Broadway near 155th and 156th Sts.,
New York City, N.Y.

Dear Mr. Wood:

The two enclosed photos of coins you will recognize as the prints you mailed us several months ago. The studio detailed to model the enlarged coins is having some difficulty in distinguishing the lettering on the eight coins, around which has been drawn a circle.

Will you please send us by return mail (air mail) if at all possible, the wording of each of these coins, printed so that the modeler can make no mistake in the lettering.

The wording on the plaster replicas we secured from you is also difficult to read so we are depending on you to help us out. It is essential that we get this information at the earliest moment for the work is being held up. Any expense in connection with this please charge us and it will be immediately taken care of.

This request has nothing to do with the detailed information of each coin which we wish to receive from you at a later date.

Enclosed is confirmation of telegram.

Very truly yours,

Arthur L. Bowen

State Bank of Chicago

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BYRON E. BRONSTON, ASSISTANT SECRETARY

Chicago

January 16, 1928

Howland Wood, Curator
The American Numismatic Society
Broadway between 155th & 156th Sts.
New York, New York

Dear Mr. Wood:

Enclosed are the two photographs of coins we secured from you some months ago. The coins that have been used as models for the plaques to be used over the twenty-two columns in our new building are indicated by letters of the alphabet, A B C, etc. Those without a letter have not been used.

We desire to obtain detail information regarding the history and significance of these coins, with description of side of the coin showing and reference to the reverse or obverse, as the case might be, where there is anything of particular significance. The idea is to have this material on hand for reference in the nature of authentic information for the person delegated to write a descriptive pamphlet regarding this feature of our new banking home.

Regarding verbal arrangements made during my visit last fall, we would ask you to secure this information for us as early as possible. I wish you would advise me as to what you can do and approximately how long it will take. Any incidental cost for previous help you have given us, and your charges for work in compiling the requested information will be paid at that time, upon receipt of bill.

I wish to thank you for your promptness and kindness in helping us out a week or so ago, regarding the deciphering, wording, and lettering, etc., of the other coins.

P.S. Please see that these photos are eventually returned for our files

Very truly yours,

Arthur L. Bowen

ALB:P

Arthur L. Bowen,
Advertising Department.

21st January, 1928

Mr. Arthur L. Bowen,
Advertising Department,
State Bank of Chicago,
Chicago, Ill.

Dear Mr. Bowen:

Please pardon the delay in replying to your favor of January 16th, but I was absent a couple of days. I will start right in and write the history of the coins that you desire. It may take me a week or ten days to do this; however, I will stick at it until it is done.

Very truly yours,

Curator

A description of the
22 coins shown over the
columns in the new building of the State Bank
of Chicago.

The coins show the development
of coined money from the earliest
times as represented in the crude
silver lumps from the Islands
again to the flat round
mechanically perfect coin
of the twentieth century.
One can easily follow the
various stages of the coining
art from the beautiful struck coins
of the sixth fifth and fourth centuries
B.C. through the Roman and
Byzantine Periods into the
Dark ages when the art had

sunk to its lowest ebb; the religious art of the early middle ages through the Renaissance into the mechanically made coin of the present days.

A Aegina This island was the earliest state in Greece to adopt the use of coined money. This was probably in the middle of the 7th Century B.C. The sea turtle was adopted as the distinctive mark for this coinage and continued thru the Third century B.C. The pieces were known as staters and for several centuries were a universally accepted medium of exchange throughout the Peloponnesus. The pieces with for the most part have no especial significance

The coin shown is one of the very early types

B Metapontum was a Greek colony in Lucania in Italy, and dates from remote antiquity. It was on the gulf of Tarentum The barley ear as a type is most characteristic remains a constant symbol on the coinage of this city. The coin shown is of the 6th century

[illegible] letter. The word
MET is the abbreviation for Metapontum
the broad style with the reverse
the same design as the obverse
but incuse in reverse to the
early coinage of many of the
Greek cities of Southern Italy
& Sybaris, a shortlived Achaean Colony
in southern Italy was as their dies testify
badly for their coinage a bull. The remarks
about the metapontum coin apply as
well to this coin. This coin was
probably struck about the middle
of the 5th century. The letters having
incuse VM are crude forms of
ΣΥ for Sybaris - the reverse is
a bull incuse.

D Archaic. The reverse of the well
known Tarentum (A Dreadnought)
[illegible] showing the owl, an attribute

of the Goddess Athena called by the Romans Minerva. She is shown on the front three fifths of the coin. In other words she is shown as a bust of Athena in a crested helmet and ivy wreath with the left shoulder and arm finished from the beginning of the engraving at the point of the bust ending at the end of the first century B.C. The style of the art displayed determines largely the time of issue of the coins. These coins had a long period with scarcely any change throughout most of the Greek world and the Athenian mint retained the archaic style long after the other Greek cities had adopted Persian in the finer styles of art.

E Selu, a walking corn city in Lucky. The Zuñi shown on the coin is the forefront of a continuing corn-headed bull the principal god of this city. The other side shows a standing water-walking horses, a type common to many coins from this part of the Greek world.

The tetradrachm shown was struck in the first half of the 5th century B.C.

F Corinth, a station of this important city, showing its well known badge of a Pegasus. Coins with this device were probably first issued by Corinth in the middle of the 7th century B.C and so universally were they known that the type was continued until the end of their coinage. Most coins exhibit the same type. The portrait is from the helmeted head of Athena. The style of this coin indicates its manufacture [illegible] century B.C.

G. Roman Coins of Confederacy, with
Janus & diadem showing a youthful
head of Janus. Cut Jug shows
four horse harness. Man carries
war wound in the middle
of the third century B.C. an
hour later, preceded by
the regular, two days from
the event are formed.

H Macedon, under the Romans
158-149 B.C. The last period of
Greek art has ceased. Even this
coin of Pella clearly the less beautiful
art of the 2nd century B.C. It shows
the head of Artemis on the cuirass of a
macedonian shield. She wears a
a chlamys with an ornament.
This coin is larger in size than the
earlier [illegible] It is a tetradrachm
in the [illegible]

I (Torne) a denarius of Julius Caesar probably struck in Gaul in 60-50-49. The Elephant trampling on a dragon probably Alludes to his Gallic victories, the reverse has on it emblems of his fortifications the was invested with two Offices some years before.

J. Shekel of Jerusalem. This Coin was issued during the first revolt 66-70 AD and shows a Stem with three flowers and an inscription in a form of old Hebrew, Jerusalem the Holy

the reverse shows a Chalice and the inscription Shekel of Israel.

K Kushan Kings, the Kuei-Shuang of the Chinese, a Later offshoot of the Yue-ti of the Chinese. These Kushans came from Central Asia and fled on East to the Ganges or Gangetic Kingdom. They ruled in what is now Afghanistan and northern India.

the 1st is showing a good Portrait of Huvishka who first ruled in the middle of the 2nd Century AD

The inscription reads "The King of Kings
Narseh the Iranian"

L Sasanian King of Persia. Variation 1 on Pl. LXXIII, 1
292-293. Half double portrait of the king
with pearled beard, wearing crown with ear flaps
and ornaments by eagles

The reverse shows a fire altar
with attendant as that with

the above is the general type
of the coins of this reign.

M Rome. A follis in very base silver struck at
Antioch by the Emperor Galerius
Maximianus 292-305

This is very [illegible] of the
[illegible] of the Tetrarchy showing the very
decadent art. ~~[illegible]~~

1) Rome - a gold solidus of Valentinian III
Emperor of the West 425-455 AD
The Low Point into which the Empire
and the Roman Gold fell is well illustrated
by this coin struck at Ravenna.
Valentinian was defeated by Theodoric the
Goth who stayed in the intervention) Pope
Leo I would have been conquered by Attila
Real portraiture in coins at this time had
ceased

2) Theophilus, Byzantine emperor
829-842 this gold solidus struck
at Constantinople is ~~a~~ known
by its reverse which shows the
~~[illegible]~~ busts of Theophilus' father
Michael II and his son Constantine
Portraiture has ceased and the
rendering is in conventional
manner and is not illustrative of
the ~~[illegible]~~ Art of the time

5. a gold nomisma of Basil II, Constantinople
Emperor
showing a representation of Christ
this piece was struck between
the Tenth Century. Portraits of
Christ have been shown now and then
on coins since the time of Justinian II
— the latter part of the 7th Cent

6. Byzantium Theodora 1055-56 the Empress
facing wearing a crown and adorned with
a profusion of jewelry and wearing elaborate
embroidered robes. The coin shown is of
gold and is called a nomisma. The
nomisma shows a portrait of Christ
the piece was struck at Constantinople.

7. Germany Bracteate of Dietrich der Bedraengte
Duke of Meissen 1197-1221. These coins were made
of silver no thicker than paper and were struck in high
relief and were intaglio on the back. They represented
a phase of coinage of the 12 to 16 centuries that was quite
prevalent in Germany. It was probably due to the lack
of silver and the high [illegible] to make [illegible] coin as
possible.

5. France Charles VI 1380-1422. This silver
piece is called a blanc or Guenar. The
obverse side is shown displaying a cross.
The cross was [illegible] symbol on
coins since the [illegible] period of coinage,
as we know it today, in the 6th century.
Through the middle ages. The coinage
of this part from 3 core centuries has
almost entirely [illegible] the cross as
a ~~ornament~~ element.

On this piece the letters of France
and country are shown in the angles of
the cross. The inscription is the stereotyped
formula common to most of the coins of this period
SIT NOME(N) D(OMI)NI BENEDICTV(M), Blessed be the name
of the Lord

On the other side of the coin has the arms
of France and the name and titles of the King.

T. Switzerland. a small silver piece struck
by the abbey of St Gall. The Pascal Lamb notably
denotes the religious character of the mint issuing
the [illegible]

U. France. a Teston du Dauphine. François II
1559-60 Four portraits on one coin shown
on the obverse and on each is an elaborate
study of costume & style of the time. The inscription
reads FRANCISCVS I. DEI. GRA. FRANCORUM REX.
The reverse shows the Dauphine arms
of France.

V India One of the series of Zodiacal gold
mohurs struck by the Mughal emperor
Jehangir 1605-1627. The twelve signs
of the Zodiac are represented in this
novel and interesting series of coins
The coin shown depicts Sagittarius. The
reverse has a long Persian inscription

W Mexico. This coin during the 19th Century
had more or less of an universal use esta-
blished in China. It was known as the
peso, Mexican dollar - Eight reales coin
The type of ruler Liberty cap surmounted by
three sprouts of a century - and were struck
at the Guatemala Mexico City Mint
shows the mexican eagle

X Switzerland 5 Francs Piece of the Republic
struck in 1922. Very few coins of this size
are now struck, as the general demand is for
money of smaller size. This piece is a
good example of the present day art
and manner of striking and is especially
interesting in comparison with the first coin
shown.

26th January, 1928

Mr. Arthur L. Bowen,
Advertising Department,
State Bank of Chicago,
Chicago, Ill.

Dear Mr. Bowen:

I am herewith sending you a descriptive account of the coins which you are using in your new building, and I trust this will give the information you desire. If, however, you want any supplementary information, let me know. I am also enclosing an extra set of prints which you might care to have.

Very truly yours,

Curator

A Description of the Twenty-Two Coins Shown Over the Columns in the New Building of the State Bank of Chicago.

The coins show the development of coined money from the earliest times, as represented in the crude silver lump from the Islands of Aegina to the flat, round, mechanically-perfect coin of the Twentieth Century.

One can easily follow the various stages of the coining art from the beautiful Greek coins of the Sixth, Fifth, and Fourth Centuries, B.C., through the Roman and Byzantine periods, into the Dark Ages, when the art had sunk to its lowest ebb, the religious art of the early Middle Ages, through the Renaissance, into the mechanically-made coin of the present day.

A. Aegina. This island was the earliest state in European Greece to adopt the use of silver coined money. This was probably in the middle of the 7th Century B.C. The sea turtle was adopted as the distinctive mark for this coinage, and continued thus until the 3d Century B.C. The pieces were known as staters, and for several centuries were a universally recognized medium of exchange throughout the Peloponnesus. The reverse side for the most part had no especial significance.

The coin shown is one of the very early types.

B. Metapontum was a Greek colony in Lucania in Italy, and dates from remote antiquity. It was on the Gulf of Tarentum. The barley ear as a chief or minor device remained a constant symbol on the coinage of this city. The coin shown is of the 6th Century,

B.C., and was known as a stater. The word M E T is the abbreviation for Metapontum. The broad style with the reverse of the same design as the obverse, but incuse, is peculiar to the early coinage of many of the Greek cities of Southern Italy.

C. Sybaris, another Achaean colony in Southern Italy used as their distinctive badge for their coinage a bull. The remarks about the Metapontum coin apply as well to this piece. This coin was probably struck about the middle of the 5th Century. The letters looking like V M are crude forms of ≤Y for Sybaris. The reverse is a bull, incuse.

D. Athens. The reverse of the well known tetradrachm (four drachmas) of this city, showing the owl, an attribute of the Goddess, Athena, called by the Romans Minerva. The letters A Θ E are the first three letters of the name of the city. The other side, or obverse, of the coin shows a head of Athena in a crested helmet. This type, with these two devices, remains fixed from the beginning of the coinage at the start of the 6th Century B.C. to the end of the 1st Century B.C. The style of the art displayed determines largely the time of issue of the coins. These coins for a long period were accepted throughout most of the Greek world, and the Athenian mint retained the archaic type long after the other Greek cities issued coins in the finest styles of art.

E. Gela, a wealthy Greek city in Sicily. The type shown on this coin is the forepart of a swimming man-headed bull, the river-

god of this city. The other side shows a quadriga with walking horses, a type common to many coins from this part of the Grecian world.

The tetradrachm shown was struck in the first half of the 5th Century B.C.

F. Corinth. A stater of this important city, showing its well-known badge of a Pegasus. Coins with this device were probably first issued by Corinth in the middle of the 7th Century, B.C., and so universally were they known that the type was maintained until the end of their coinage. Her various colonies used the same type. The reverse shows the helmeted head of Athena. The style of this coin indicates its manufacture in the 4th Century B.C.

G. Roman Coinage of Campania, Capua mint. A didrachm showing a youthful head of Janus. Reverse, Jupiter in a four-horse chariot. These coins were issued in the middle of the Third Century, B.C., and were later superseded by the regular silver coins from the mint at Rome.

H. Macedon, under the Romans, 158-149 B.C. The best period of Greek art has ceased, and this coin reflects clearly the less beautiful art of the 2d Century, B.C. It shows the head of Artemis in the center of a Macedonian shield. The reverse shows a club within an oak wreath. Although this coin is larger in size than the earlier Greek coins, the weight is the same. It is a tetradrachm.

I. Rome. A denarius of Julius Caesar probably struck in Gaul in B.C. 50-49. The elephant trampling on a dragon probably alludes to his Gallic victories. The reverse has on it emblems of his fontificate, as he was invested with this office some years before.

J. Shekel of Jerusalem. This piece was issued during the first revolt, 66-70 A.D., and shows a stem with three flowers and an inscription in a form of old Hebrew, Jerusalem the Holy. The reverse shows a chalice and the inscription, Shekel of Israel.

All of the above coins are silver.

K. Kushan Kings, the Kuei-Shuang of the Chinese historians, a later offshoot of the Yue-ti of the Chinese. These Kushans came from Central Asia and put an end to the Greek or Bactrian Kingdom. They ruled in what is now Afghanistan and Northern India.

The coin shown is a gold stater of Huvishka, who probably ruled in the middle of the 2d Century A.D. The inscription reads "The King of Kings, Huvishka the Kushan."

L. Sassanian Kings of Persia. Varahran I or Bahram I, 272-275,A.D. Half drachm. Portrait of the king with plaited beard, wearing crown with ear flaps and surmounted by a globe.

The reverse shows a fire altar with attendant at each side.

The above is the general type of the coins of the dynasty.

M. Rome. A follis in very base silver, struck at Antioch, of the Emperor Galerius Maximianus, 292-305.

This is very representative of the coinage of the time, showing the very decadent art.

N. Rome. A gold solidus of Valentinian III, Emperor of the West, 425-455 A.D. The low state into which the Empire and its rulers had fallen is well illustrated by this coin struck at Ravenna. Valentinian was defeated ny Theodoric the Goth and, except for the intervention of Pope Leo I, would have been consigned by Attila. Real portraiture on coins at this time had ceased.

O. Theophilus, Byzantine Emperor, 829-842. This gold solidus struck at Constantinople is shown by its reverse, which shows the busts of Theophilus's father, Michael II, and his son, Constantine. Portraiture has ceased, and the rendering is in conventional outline and is well illust# ative of Byzantine art of the time.

P. A gold nomisma of Basil II, Byzantine Emperor, showing a representation of Christ. This piece was struck about the end of the 10th Century. Portraits of Christ had been shown now and then on coins since the time of Justinian II, in the latter part of the 7th Century.

Q. Byzantium, Theodora, 1055-56. The empress facing, wearing a crown, and adorned with a profusion of jewelery, and wearing elaborate embroidered robes. The coin shown is of gold and is called a nomisma. The reverse shows a portrait of Christ. The piece was struck at Constantinople.

R. Germany, Bracteate of Dietrich der Bedraengte, Duke of Meissen, 1197-1221. These coins were made of silver no thicker than paper and were struck in high relief and were intaglio on the back. They represented a phase of coinage of the 12th to 16th

Centuries that was quite prevalent in Germany. It was probably due to the lack of silver and the desire to make as large a coin as possible.

S. France, Charles VI, 1380-1422. This silver piece is called a blanc or Guenar. The reverse side is shown, depicting a cross. The cross has been the commonest symbol on coins since the revival of coinage, as we know it today, in the 8th Century, through the Middle Ages. The coinage of the past four or five centuries have almost entirely abolished the cross as a symbol.

On this piece, the lilies of France and crowns are shown in the angles of the cross. The inscription is the stereotyped formula common to most of the coins of this period: SIT NOME(N) D(OMI)NI Benedictv(M), "Blessed be the Name of the Lord".

The other side of the coin has the arms of France and the name and titles of the King.

T, Switzerland. A small silver Bracteate issued by the Abbey of St. Gall. The Pascal Lamb probably denotes the religious character of the mint issuing the piece.

U. France. A teston du Dauphiné of Francis I, 1515-47. True portraiture is again shown on the coinage, and we have here an interesting study of costumes and styles of the time. The inscription reads: FRANCISCVS I DEI GRA. FRANCORUM REX. The reverse shows the crowned arms of France.

V. India. One of the series of zodiacal gold Mohurs struck by the Moghul Emperor Jehangir, 1605-1627. The twelve signs of the Zodiac are represented on this novel and interesting series of coins. The piece shown depicts Sagittarius. The reverse has a long Persian inscription.

W. Mexico. This piece during the 19th Century had more or less of an universal use especially in China. It was known as the Peso, Mexican dollar, or eight-real piece. The type of rayed Liberty cap continued for three-quarters of a century and was traded at its bullion value. The reverse shows the Mexican eagle.

X. Switzerland. Five-Frank piece of the Republic struck in 1922. Very few silver coins of this size are now struck, as the general demand is for money of smaller size. This piece is a good example of the present day art and manner of striking and is especially interesting in comparison with the first coin shown.

State Bank of Chicago

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Chicago

January 30, 1928.

Howland Wood, Curator
The American Numismatic Society
Broadway Between 155th & 156th Sts.
New York

Dear Mr. Wood:

Just a note to acknowledge receipt of descriptive matter of coins used as decorative pieces in our new banking home. Thank you, indeed, for your promptness in the matter.

I note, also, enclosed bill of costs.

Very truly yours,

Arthur L. Bowen

Arthur L. Bowen,
Advertising Department.

ALB:P